

KERAMIC STUDIO

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OUR color supplement for this issue is the prize bowl design by Mrs. Marie Crilley Wilson. The short time allowed by the postponement of the competition prevented our giving a perfect reproduction of the color scheme, but the coloring given is pleasing and suggestive. An outline of black or red brown much improves the silver design.

Apropos of the punch bowl and cup problem we must admit that although many interesting designs were submitted and a few good shapes, in no case was a good and appropriate punch bowl design placed upon an appropriate punch bowl shape. While the prize winning bowls are all interesting designs and good shapes, the latter are rather suited to salad.

The prizes in the punch bowl competition were awarded as follows:

First prize—Marie Crilley Wilson.

Second prize—Ophelia Foley.

Third prize—Alice Witte Sloan.

Mention—Russell Goodwin, Sabella Randolph, Mary Overbeck, Hannah Overbeck, Beatrice Witte Ravenal.

Punch cup competition.

First prize—Russell Goodwin.

Second prize—Sabella Randolph.

Third prize—Alice Witte Sloan.

Mention—Beatrice Witte Ravenal, Mary Overbeck, Ophelia Foley.

In many cases the color schemes were the best part of the design, unfortunately a black and white reproduction will not give a fair idea of the beauty of the general effect.

The March competition is sure to be an interesting one, we have already seen many good studies on this order from such workers as Marie Crilley Wilson, Russell Goodwin, Margaret and Hannah Overbeck, etc., etc., we hope that not only our old contributors will come to the front but that we may see some good new work. So many have been studying along this line of late. The first prize and perhaps some of the others will be given in color, a little later, in order to give time for a really good reproduction.

We are pleased to be able to show in this number two illustrations of the late work of Mrs. Worth Osgood, former President of the N. L. M. P. who has now taken charge of the Arts and Crafts department in the school under Miss Howe and Miss Marot at Dayton, Ohio. The pottery is comparatively low fire with soft and pleasing matt glazes and some craquelé effects, very artistic and attractive.

LEAGUE NOTES

At last the travelling exhibition has completed its rounds and is on its way from Newark, N. J. to Chicago. It will be reboxed and sent to owners as speedily as possible by our faithful and devoted chairman of transporta-

tion. It was on the road longer than previously, because the requested dates from clubs came thick and fast for spring and fall, but none for the mid-summer months. The exhibit was therefore idle from July 14th to September 11th. League members will all agree that there are some splendid pieces in the exhibit. The thought and care we lavish upon our own pieces, prevent us from seeing them with anything but affection, and blind us to faults. When we view them again, after so long an absence, let us look with disinterested eyes and criticise as if they were the work of a competitor or rival. Let us be courageous in seeking and rectifying our weaknesses. Problem III is now before us. An ink well, thrown or modeled in clay. Again we ask for a simple outline drawing. It can be with or without a cover, with or without a tray. This problem is more interesting and more complex. Clay workers have different methods. Some believe it the better plan to think in the clay itself, that when once taken in hand the creative thought will soon arise and develop as it grows. Others believe in creating an ideal in the mind, lining it on paper and following with the hands in clay. If the materialization does not equal the ideal the outline can be more beautifully curved, or more severe until the highest self expression has been accomplished. For this lesson please send the drawing on or before February 17th., to 6228 Wabash Ave., Chicago.

We are pleased to announce a new Individual member, Mrs. Chas. L. Williams, Glens Falls, N. Y.

BELLE BARNETT VESEY.

President.

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Mr. S. Linderoth of Chicago, architect and potter, has been selected by the National League of Mineral Painters to criticise the shapes and designs which will be submitted by members in the regular course of study. We have received from Mr. Linderoth the following letter which will be found of interest and expresses not only his views but those of many true art lovers about the present condition of American art pottery:

"Since there is now a society with sufficient discernment to undertake the problem of the reformation of the present chaos in pottery designs, it might be permissible to add something in the same direction. For more than 15 years have I expected some one with enough audacity to come forward and point out the sins committed against the laws of true art. I have not felt equal to the task myself, conscious as I have been of my own imperfections. It was also to be supposed that such remonstrance would not at first succeed except to make the originator thoroughly disliked. Thus we have perhaps all waited for each other and no one has dared to call a "Halt." In the meantime some sinners have grossly imposed upon the public, feeding the awakening hunger for Art with monstrosities in designs of pottery which are hideous in the extreme. Lumps of clay, such as the Indian gave to the papoose to play with, have been covered with a good glaze, sold to civilized beings and passed off for American Art in pottery. Could a greater sin be committed? Beauty has had to stand aside while ugliness has succeeded in

taking its place. Much splendid material has been wasted without any other tangible result than adding to our vocabulary some more Indian names, which are perhaps characteristic when the shapes are considered as aboriginal. If we are at the point where the roads are crossing, let us decide which path we shall follow, progression or retrogression. Let those with crude, primitive, or perverted ideas choose for themselves and let them stand the consequences, but let those who can rightfully lay claim to good taste, refinement and artistic skill shun the way of evil doers and proceed on the road which has made other nations great. We need not necessarily copy from other nations. Indeed if we could develop a style of our own, it would be desirable and laudable but such development should be along the lines of beauty and true Art, which is never ugly. Art is satisfying to a cultured taste, not sickening and repulsive. It is particularly sad to find decidedly bad productions emanating from Art potteries from which we have a right to expect only good work and which a few years ago would not allow a single piece to go out unless it had real merit. Have these now been spoiled by the perverted taste of would-be potters? Or are they influenced by the all absorbing commercialism as to what will sell, rather than what is beautiful? It is not enough to rely on the beautiful glazes and truly artistic decoration of which many of us are capable, both over and under the glaze. In this we are not much, if any, behind the Europeans. It is even possible that in some of these lines we actually excel. Shall it be said that we do not dare to undertake a reformation of the shapes, the bringing out of new beautiful designs which are truly artistic, or shall we allow the foreigner to sneer at us though he has not the inclination to tell us wherein we are at fault. Whether we succeed in producing anything in the way of original American Art or a refined Renaissance matters very little, but let us have something better than we have now. It has been said: "Read in pottery the progress of the race." Should this not mean that we should at least try to create out of our plastic material the most noble creations of which we are capable, as the first Divine Potter molded out of the same material His most noble work."

S. LINDEROTH.
Architect.

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In a letter to Mrs. Belle Vesey, the President of the League, Mr. S. Linderoth made the following remarks in regard to criticism of designs submitted to him:

"Ask your members to draw in *outline*, not in *perspective*, so that I can clearly understand their meaning. Something good will surely come out of your endeavor. I need not say that my humble opinion shall be perfectly fair and impartial, especially as I do not know the members nor even by their initials as marked on designs submitted. All I shall look for is good, practical and artistic designs with some meaning in them. If there is an idea of originality I shall try to make such suggestions as will lead to a development of such conception.

"While I can not invite correspondence in general, as my time is very limited and my correspondence already large, I shall be glad indeed if I can answer inquiries regarding particularly knotty problems in the line of pottery, as far as I am able."

Very truly,
S. LINDEROTH.
Architect.

THE CLASS ROOM

The articles on Lustres will be continued in the March number, as there is too much matter for one number.

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LUSTRES

First Prize—Mrs. G. B. Straight, Cazenovia, N. Y.

EXPERIENCE is a great educator. There is nothing intricate in the manner of painting with lustres, but success largely depends upon the skill and deftness with which they are applied, judgment as to the appropriateness of the decorations attempted, familiarity with the necessary tools, and excessive neatness. To be "painfully neat" is a virtue in lustre painting.

Lustres are sold in small vials, mixed with a medium ready for use. These vials should be kept tightly corked, as lustres evaporate rapidly, and if exposed to the air soon grow thick and unmanageable and adhere to the glass. Lustres when in good condition for use are as thin as liquid bright gold. If too thick and sticky they may be thinned by adding oil of lavender or the essence that comes specially for the purpose. A good substitute for the latter is a medium made of turpentine, fat oil, and lavender.

Whether a thinning medium has been used or not, the vial should be thoroughly shaken before the lustre is used, as the heavier portion always settles at the bottom.

Lustres are not brilliant and glistening before being fired, and when unfired look so distractingly near alike, usually presenting a dingy, yellowish gray appearance resembling an unpleasing color tint, that when one is decorating several articles in different lustres at the same time it is well to mark them in some way to avoid confusion, if color is to be used to harmonize with the lustres.

A large number of satisfactory lustres are on the market, ranging in color from white and delicate opals through intermediate tints and shades of reds, blues, greens and browns, to black. These colors vary in different makes, especially the greens and opals, concerning which further mention will be made.

If one is unfamiliar with the different colors of lustres it is well to make tests on a trial piece of china before applying to an important article, though experience proves them to be about equally reliable.

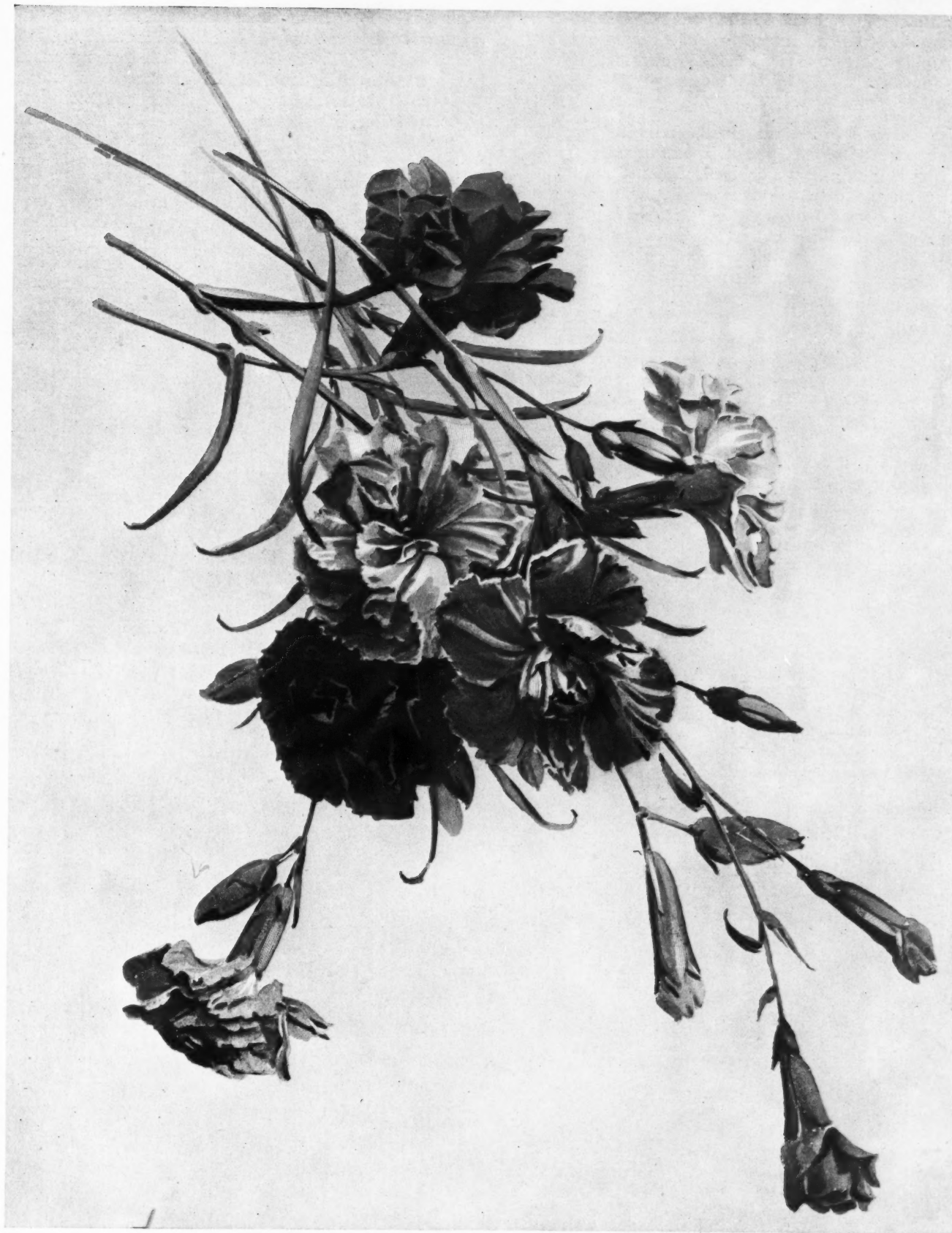
Occasionally lustres are freaky when subjected to kiln heat and produce most unexpected effects. A violet holder painted with opal, where the entire piece was delicately lustrous, and on which, beginning at the bottom and extending nearly to the top, were smoke shaped wreaths of beautiful clear pinks and greens blended in an indescribably charming manner, is an example.

The best china for lustre decoration is that presenting a deeply fluted surface, preferably one with many indentations or raised querls, though any curved or crinkly surface is good. As the chief beauty in lustre lies in its high glaze, it may readily be seen that this property is heightened by the tiny reflections from curved surfaces, even when as large as is found on the low Napoleon jug.

USES OF LUSTRES.

Lustres are especially well adapted to borders and linings and are suitable for any decorative work, especially where conventional or semi-conventional designs are used.

Belleek or some other piece of fine china will invaria-



CARNATIONS—F. ALFRED RHEAD

bly prove highly satisfactory, though some claim success through the use of a low grade of ware.

Lustres do not unite with the glazes of the china, but, like gold, remain on the surface. Consequently they are liable to wear off and so may not be suitable for a complete dinner service, though they may be safely recommended for fish or fruit sets.

MATERIALS.

Having selected the china, and being supplied with some large flat sables and square shaders, some soft cotton and old silk for dabbers, pieces of lintless old muslin cut into convenient size, lavender oil or essence, alcohol, and such lustres as are suitable for the design to be attempted, one is ready for work.

Every thing should be placed on a table in front of the worker in the most convenient way possible. The dabber must be made and placed where it can be quickly taken up, and the china placed where it will be most convenient and will allow plenty of room for work. Be sure that the lustres are in a box or some other receptacle where they will not be easily upset. In no other line of painting is swiftness so essential as in lustre work. Make every movement count.

Be sure the china is absolutely clean. Any finger marks, dust, lint or moisture will bring a lustre painter to repentance swiftly and surely. Wipe off the piece carefully with a cloth dampened in alcohol, then rub over it a piece of silk to remove any possible particles of lint.

See that the brushes are in proper condition. Failure or success in the manipulation of lustres depends much upon the brushes, consequently they are always to receive proper care. Any brushes may be used, new or old, provided all trace of gold or color has been removed. If the faintest trace remains it will certainly ruin the next color used.

Neither is it necessary to keep a separate brush for each color of lustre. Wash thoroughly in alcohol till absolutely clean, and dry by brushing lightly back and forth upon a cloth. This will take but a few moments and will insure dry, clean brushes, which are an absolute necessity.

By cleaning in this way they may be used with impunity first in one color, then in another. If lustres are unsatisfactory, the colors being changed on account of having used a damp brush, a second coat may cover the defect, but of course the tone will be considerably darker. At the close of a day's work the brushes may be cleaned with the alcohol, then washed carefully with soap and water which will leave them in as pliable a condition as when new, after which they may be flattened into shape, and placed away from dust. Alcohol if allowed to remain in the brushes, will cause them to grow brittle and break.

APPLICATION.

Lustres may be put on in two ways. First, with the brush, with or without padding, and second, by the use of the dabber alone.

Lustres are usually applied to any ordinary surface with a brush, and are only padded when an even tone is desired. In covering handles and similar surfaces, use a brush of a size suited to the space to be covered; that is, as large as can be conveniently used. Make no uncertain strokes. A prominent teacher once said, "spend three-fourths of your time studying what you want to do, and the remainder in doing it." The experimenter in lustres will not need to have the application made for him.

In making a plate rim, begin by filling the brush, and with great freedom of movement put on stroke after stroke, carefully overlapping them so that an even tint is produced, and so rapidly that the place where the tinting begins is not dry before the end is reached. If it dries a hard heavy line is formed, which it is not possible to remove by picking into it. It is better to take it off and begin again if this occurs. If it becomes necessary to remove lustre, either a surface of some extent, or some small unevenness along an edge, do so with a cloth dampened with alcohol, not turpentine, as the latter will cause the lustre to crawl and will create a blemish which cannot often be remedied. Turpentine is the worst enemy of lustre, next to dust. When lustre is removed, see that not the slightest trace remains on the china, as the least particle will surely show when the piece is fired.

It is sometimes easier to begin a plate rim, and after painting a short distance in one direction, to go back to where it began and paint the opposite way, repeating until the rim is covered. If a padded finish is desired the dabber may be used as the color is applied. In applying lustres do not allow bubbles to form but use the brush with positive, steady strokes, and be sure, before putting the work to dry, that no dust or hairs are adhering to it. These can sometimes be removed by dragging a clean brush into it.

The brush may be used on all small surfaces and borders without padding, unless a very delicate tint is desired, in which case a dabber may be used.

Sometimes the brush work will look clouded before firing, but this uneven tone is no particular objection, especially in some dark color, as the kiln heat will probably give it a smooth appearance.

For a cup lining, pour six or eight drops of lustre into the cup bottom, and rapidly cover by aid of a brush. If a light tint is desired, and the cup bottom is small, a little dabber fastened to a stick may be used until an even tint is secured. This prevents the hand from injuring the lustre.

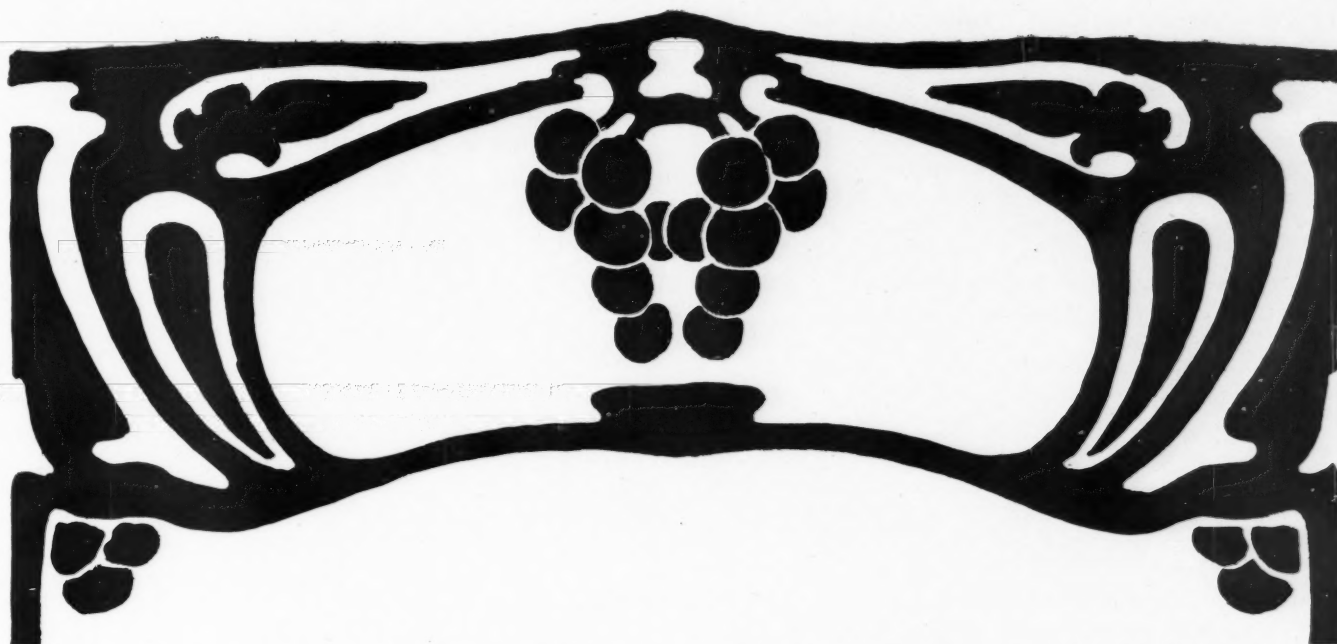
For the lining of an orange or nut bowl, or any similar surface, pour in a sufficient amount of lustre to cover the part to be decorated, and with a large rather loosely made dabber dip into the lustre, and beginning at the center, rapidly cover the entire surface with a rotary motion, then with light padding go over the whole until the tint is perfectly even. Sometimes it is necessary to use a second dapper if the surface to be covered is large. The cotton used for the dabber should be covered with two thicknesses of silk free from wrinkle or crease. If the silk is not thick the cotton is liable to be drawn through into the lustre and mar it.

Repeated applications of lustre, thin, with firings between, are much better than one heavy coat.

As lustres dry so rapidly it is often advisable to add lavender oil or essence before applying to large surfaces, even when the lustre is moderately thin, so they will keep moist and open while the padding is being done. If not padded the additional medium will do no harm, but will enable the brush marks to melt together.

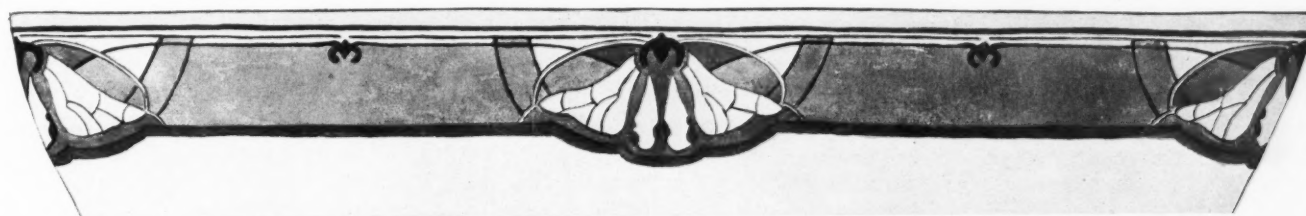
Padding will lighten the tint, but a second, or even a third or fourth coat will be no objection, as each additional application, if thin, only serves to enhance its beauty by producing superb color effects, and a remarkable richness and depth of tone, especially where two or more colors are judiciously combined.

A color may be applied over itself in a solid tone, or a

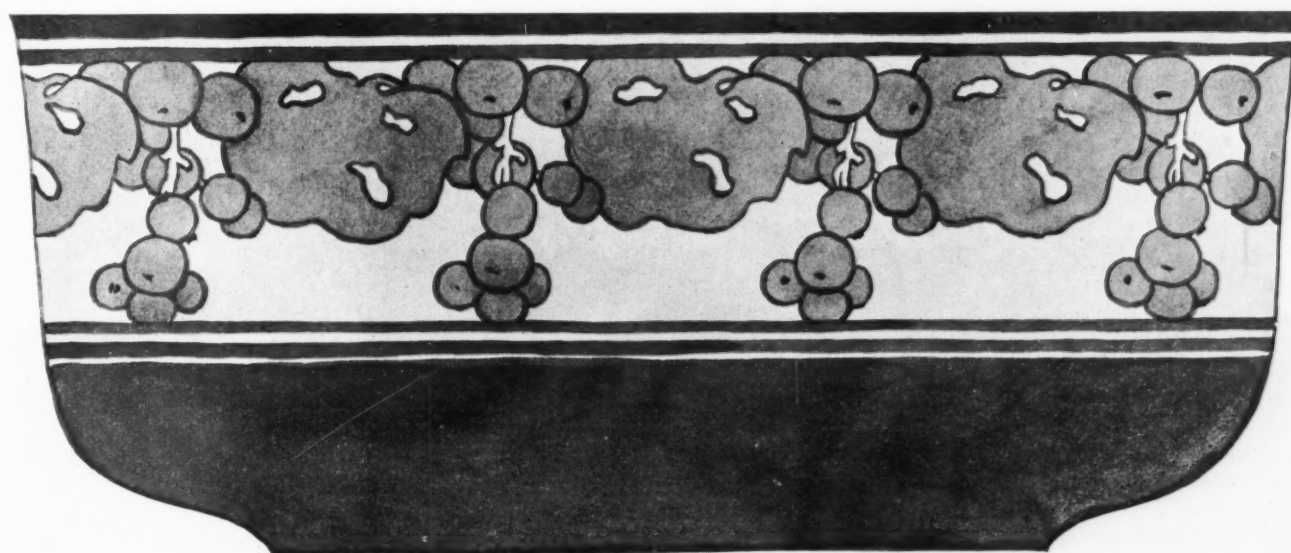


FULL SIZE DRAWING OF FIRST PRIZE DESIGN FOR PUNCH BOWL—MARIE CRILLEY WILSON (Supplement)

Design in silver lustre with strong black outline. Background of border a flesh tint, the lower parts and openings in soft warm grey. Same color scheme for inside design but more delicate tints.



DESIGN FOR PUNCH BOWL—MENTION—MARY OVERBECK



SECOND PRIZE DESIGN FOR PUNCH BOWL—OPHELIA FOLEY

Color scheme: Bowl in Olive Greens, with background of border a deep Greyish Ochre; berries in dull Pink; leaves and stems, Olive Green; inside of bowl, dull Ivory with gold rim.

desirable mottled effect may be obtained by firing a thin coat of lustre, preferably of a dark color, and for a second fire put splashes or wriggly marks here and there over the piece in an irregular manner, or perhaps only near the top and base. Or, make a thin flat tone for the first fire, then use the same lustre in the form of nasturtiums or other floral decorations, or conventionalized fruit, outlining the whole design, stems and all, in colors or gold. Landscapes are effectively handled in the same way, but are even more desirable when treated in colors of lustre that will, by suggestion, appear more nearly the tones seen in nature. For skies and water a thin wash of blue gray will make a good color, or for any place where a neutral tone is needed. Yellow brown, yellow brown over green, yellow green and green, may be used in these decorative landscapes, treating the whole in a flat manner, and outlining with black, or black and red.

Decorative figures treated in a similar way are very attractive, also marines, and though the latter are difficult to handle they are usually interesting.

COMBINATIONS.

Two or more lustres may be mixed together before applying, and new combinations are readily secured in this way. For instance, one drop of iridescent rose to six drops iridescent will make a pleasing change, fine for a combination with pink roses, and similar mixtures may be produced at will. A gorgeous flame color metallic effect may be produced by firing a good coat of liquid bright gold, and covering with two moderately thick coats of ruby No 1. If used as a lining where the china is somewhat crinkled, the effect will be greatly enhanced. Delightfully dainty effects may be produced by covering liquid bright gold with Fry's mother-of-pearl. When lustres are used over gold, either Roman or bright, the firing must be *extremely* light, or the gold will apparently absorb much of the lustre.

Green is often used over gold to produce a metallic effect, and liquid bright gold may be mixed with the lustres if desired, before firing. Bright gold is a sort of lustre and may be treated as such. When of the right consistency for use it is thick enough to look rather dark when applied. If very light, wait a moment until it becomes a little thickened, then use. Dampness affects liquid gold in the same way as it does the genuine lustres.

Lustre may be used over color or color over lustre, provided the first to be applied is fired. It is usually more satisfactory to carry out a design in lustres with gold rather than with color. If used over color, the color must not be strong. Neither can lustres be used over dusted grounds, but only over delicate tints. When placed on heavy colors lustres do not glaze well. The effect of lustre is always dulled by being placed over color, though a beautiful pearly pink lining may be produced by using mother-of-pearl over a fired coat of wild rose pink or pink 26.

The general plan for putting on color of lustre over another is to put the light ones over the dark, not heavily, but with a sort of thin wash. A thick coat is liable to produce a semi-opaque film, the opposite of the radiant brilliancy desired, or it may come off in the form of a powdery white substance.

Light colors over dark intensify and give greater iridescence to the darker ones used first. Some of the pleasing color combinations, produced by putting one lustre over a previously fired one, are green over purple, light green over iridescent rose, green over ruby, light green over orange, and yellow over rose. These combinations may be success-

fully combined with some plain lustre, using them in designs so they will contrast. An extremely fine effect is produced in four fires, by using alternate coats of light green and iridescent rose.

LUSTRE AND GOLD.

Lustres may be used both over and under Roman gold, silver or platinum, but if used over them the metals must first be burnished. It is possible to put these over the unfired lustres if they are used rather thick so they will not spread, but this is not advisable. Gold is often used to cover defects in lustre, but an all-over design of gold on a broad lustre surface, similar to those shown as coming from German potteries, is very effective, and may be more so if enamels, particularly flat ones, are used with the gold.

A decorative bit may be made by covering a small jug with a scraggly all-over design running from top to bottom, filling in with gold so that it will alternate with platinum or silver. After these are burnished cover the gold with ruby and the platinum with light green, and for a finish cover the whole with one or two coats of opal, or with blue gray or yellow brown.

LUSTRES AND PASTE.

When paste is to be used, put on the lustre, dry, then put on the paste before the piece is fired, being very careful that the paste does not quite touch the lustre, lest the turpentine used in the paste injure it.

After firing the lustre may be retouched, but must not be allowed to get on the paste, as lustres discolor gold even if the paste is fired before the gold is put on, but lustres, gold and color may all be on a piece for one fire, if they do not lap.

CONVENTIONAL DESIGNS.

Many designs are made in lustres and gold with color outlines. Draw such a design carefully with India ink, put in the lustre, and dry, carefully removing all traces of lustre from where it does not belong. Then put in the gold, dry again, and paint in the outline. A syrup of sugar and water may be used with black in powder form for the outlines, which are to be painted twice before firing. Nearly every design is improved by the addition of outlines of color or gold.

Be careful that the inked design is carefully covered by the colors or gold, as otherwise the ink may eat out the lustre when fired and leave a blemish.

It is often safer to paint in the outlines and fire, before attempting to use the lustres.

Lustre to be at its best should touch the china.

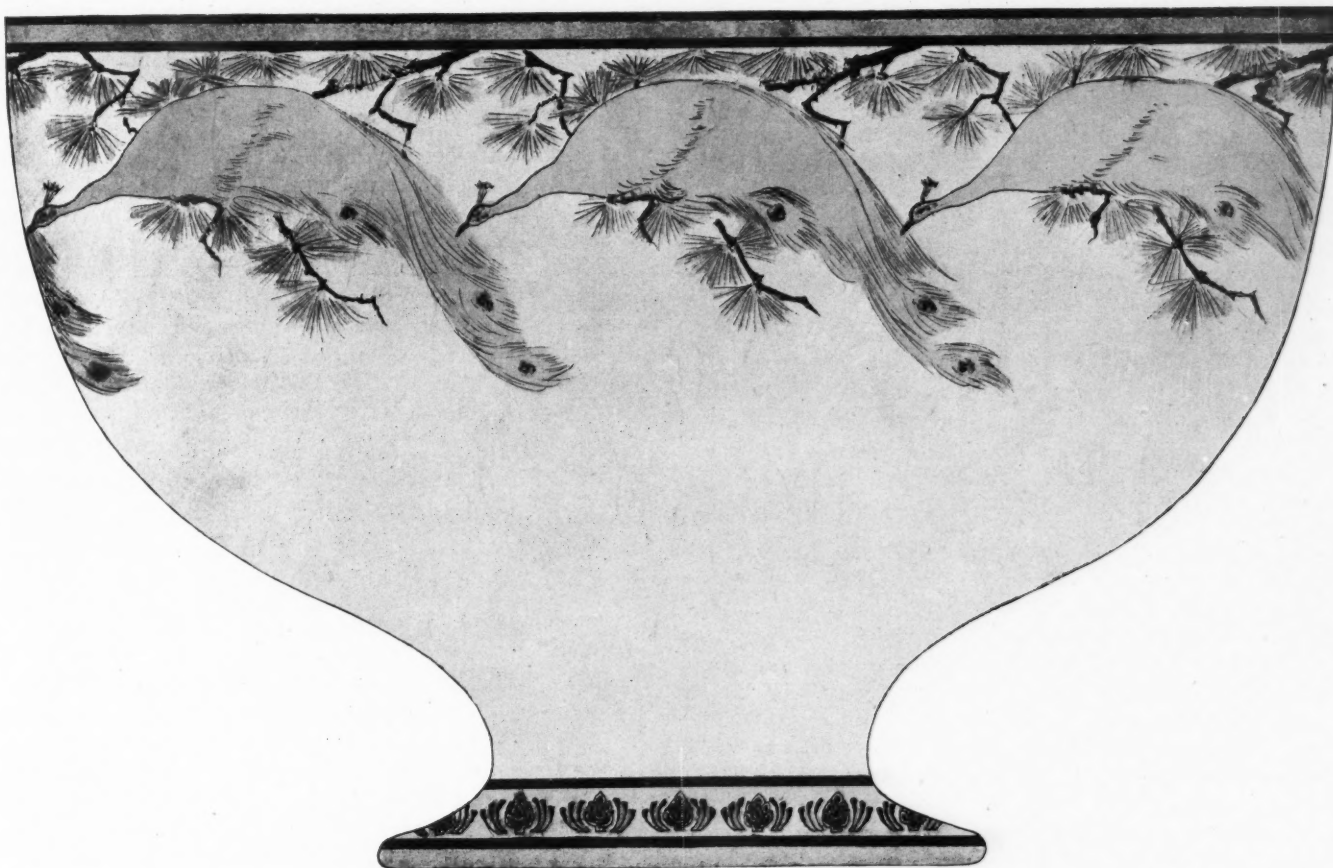
To those who are beginning the use of lustres, the following practical hints concerning common colors may be helpful.

Rose is a good pink but is inclined to fire with a slightly lavender tone. Green, or yellow over rose produces mother-of-pearl effect. It is much used on Belleek wares but unless very thin will lose its delicacy. It combines well with peach, but is more pleasing when used with gold alone.

Purple is a strong color, very iridescent when two or more coats are used.

Yellow Green is best described by its name. It harmonizes well with Apple Green, or Brown Green and Silver Yellow.

Gold used with "covering", produces a rich deep violet or ruby, according to the make, and is very effective with green.



THIRD PRIZE DESIGN FOR PUNCH BOWL—ALICE WITTE SLOAN



LOWER BORDER DESIGN

Ground Ivory with deeper band at top and base. Peacocks, pine needles, and back ground of border at base a delicate Peacock Green. Bands and outline Black or Gold. Dull Ochre with a touch of Red on heads, feet, eyes of tail and cones in lower border.

Iridescent Rose is a deep green blue, is improved by using Light Green over it.

Orange, thinly applied and well fired, is very satisfactory. Repeated coats will produce a deep tone. If used over iridescent rose it makes a fine bronze, while it produces scarlet over ruby, and makes a green appear yellower.

Yellow Brown is a pretty, soft color, harmonizing with Yellow Ochre and such contrasting colors as Green or Rose. Gold overlay designs are especially effective on this color.

Platinum has an effect like a thin coat of gray, and combines with nearly every color.

Black is particularly attractive with raised paste and jewels, as it has a golden gleam. It usually requires two or three coats.

Yellow may be made dark or light as desired. With more than one coat it becomes iridescent and resembles a silver yellow. Many colors are improved by having a thin coat of yellow. To produce an oxidized silver effect use yellow over steel blue.

Silver is a cold, heavy color, but is effective with a coat of ruby or orange over it.

Blue Gray is a fine blue if several coats are used, thinly applied is an excellent neutral color.

Iridescent, *Mother of Pearl* and *Opal* are all attractive if successfully used, not always reliable as to uniformity of color, but possessing fine wearing qualities. Opals vary according to the make, from a delicate pearly shell like appearance, to a grayish yellow satiny tone admirably suited for combination with greens.

DRYING AND FIRING.

As soon as a piece is painted it should be immediately dried by a moderate fire, but not over dried as a fierce heat might injure it. It is advisable to put a painted piece on a plate or asbestos mat before putting into the oven or over an oil stove to dry, then it can be lifted from the fire without injury to it. As long as it is warm it will be sticky, but when cool will be hard and dry.

Moisture on the china either before or after painting, dust, lint or finger marks will appear after firing in the form of spots and blemishes, genuine "thorns in the side" to the lustre painter.

Poor ventilation of the kiln may also cause spotting through dampness, and occasional spotting comes from a too liberal use of turpentine in the outlining, where the outline is not fired before the lustre is applied. Smoke in the kiln will ruin the brilliancy of colors.

It is well to handle any unfired lustres with a silk cloth even if hard dried, and the piece should be wiped carefully before firing, with the same, lest a trace of dust may have adhered to it.

Lustres usually require an ordinary hard fire, though some of them, noticeably orange and ruby, need to be fired extra hard. If a color shows indications of rubbing off after firing, put on another coat of the same, and fire again. When orange, which must not be heavily applied rubs off, a thin coat of yellow will correct the mischief.

Most lustres when too heavily painted, come off in the form of a flour or dust, or, in the case of orange, cause it to crackle.

A soft fire will develop the color of most lustres, but a hard fire is necessary to secure good wearing qualities, so lustres should be placed near the bottom of the kiln except when on Belleek. If underfired, lustres will lack the pure clear tones sought for, and be cloudy in appearance.

Lustres can be fired with other colors, but it is not advisable to fire them with a large quantity of liquid bright gold on account of the moisture arising from the gold.

REMOVAL OF FIRED LUSTRE.

If accidents occur which necessitate the removal of fired lustre, Aqua Regia may be used without taking into the lungs any of the fumes, which are injurious, or the common "eraser."

The worker in lustres must learn to honestly criticise his own work, studying not only the manner in which lustres are applied, but whether the design used is suited to the article to be decorated, and the colors harmonious.

The individuality of the artist may be developed, and inspiration gained, by a thorough study of lustres.

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Second Prize—Miss Sydney Scott Lewis, Georgetown, Ky.

Lustre colors come put up in vials like liquid bright gold. They are nearly all before firing a yellow brown color, a few are grey. It is best to use them direct from the bottle unless they are too thick, in that case take out a little and thin it with lavender oil or the essence, the former preferred, never use turpentine.

One of the most essential things for good use of china painting materials is cleanliness, especially is this so in the use of lustres, every speck of dust will show, and is fatal to a perfect result. One should wear when using them, a cotton gown. Brushes should be perfectly clean and fluffy. It is not necessary to keep a separate brush for every color. But it is well to have brushes to be used for lustres only and separate ones for yellow and rose. Vials should be tightly corked when not using, as the liquid evaporates quickly and it insures from dust. Never change a cork from one vial to another as the slightest contact of one unfired color with another is liable to spoil the whole vial. Have the piece of china perfectly clean, just before putting on the lustre wipe off with alcohol and be sure the china is not damp.

If a smooth even light tint is desired the color is put on with a large square shader, as rapidly as possible, then padded with a silk pad until smooth. If a large surface is to be covered one must work very rapidly as the liquid dries very fast. Heating the china before beginning will help to keep the color open, also thinning the lustre with lavender oil and some times breathing on it will help, if it begins to get sticky and dry before it is even. If it looks splotchy or pulls up from the china take it off and do it over, you can not patch unfired, dry lustre. And never depend on the firing to remedy a badly put on lustre tint.

Lustre is especially good on china that is fluted, or has broken surfaces and indentations. Do not try to pad the lustre in the indentations but let it stay as it goes on, it adds to the interest and brilliancy.

Lustre is very effective put in with a large square shader and let to run as it will, thick here, thin there, especially so when the surface is not a large plain one, and when a dark metallic vibrating color is desired. Lustre can be put over color and color over lustre, but it is best to have the lustre, or color first fired. Lustre should never be put over a heavy tint or a dusted on color. If put on over a heavy outline of paint the paint will chip off. So in outlining in color on lustre, it is best to put in a thin outline of color mixed with sugar and water,



TIGER LILY—SARA REID McLAUGHLIN

(Treatment page 235)

then put on the lustre and when it is deep enough in color go over the outline for the last fire again and it will be all right. The outline if put on first with sugar and water will not be disturbed by the lustre as it or the medium will not hurt the fresh outline.

Lustre put on too heavy will rub off or crackle, especially ruby and orange. Lustre can be removed with aqua regia or hydro-fluoric acid on a stick, the former is the better as it does not remove the glaze.

Lustre over fired color has a mat effect. Lustre should be used only in conventional designs never in naturalistic. Bands of lustre with conventional designs in flat gold are very effective also bands of lustre with the design wiped out and the white china showing and an outline of gold. Or a gold band and a conventional design outlined on the gold in black and filled in by using the various lustres on the gold.

To get dark metallic effects use two or three coats of the lustre and two or three fires. Dark Green, Light Green, or Yellow over Purple, Black or Ruby will give the most iridescent colors. Lustre over scoured gold will give a bronze effect. Used in connection with enamel or raised gold the lustre should first be fired. Gold and silver should always be burnished before using lustre over them. Lustre should be dried as quickly as possible to prevent the gathering of dust, in drying it artificially be careful not to dry it too hard, else it will turn dark and rub off. Color and lustre can be on the same piece at the same time provided the lustre does not run onto the color. If unfired lustre is thoroughly dried, paste can be put on over it.

A few words as to the firing of lustres. They stand any amount of fire. They should be put in the back of the kiln. Place flat pieces on edge and tall pieces head down to prevent dust settling. Have kiln perfectly dry. French china is more satisfactory than Belleek, Belleek will not stand hard enough fire and a strong heat causes the lustres to sink into the glaze and lose their brilliancy.

Underfired lustres are dull but can be refired without retouching. Lustres do not enter into the glaze but stay on the surface like gold, hence a strong heat is necessary to make them stay on. If the lustres come out spotted it is due to dust, finger marks or dampness of hands or kiln. Always handle lustres with an old silk handkerchief and just before firing wipe off with one. And above all avoid finger prints. Some think lustres fired in the same kiln with painted colors affect the paint but my experience is that they do not. It is well to leave the little flap in the front of the kiln open for a time, if you have much lustre in. A kiln with fire clay muffle is best but a well white washed iron kiln gives good results.

Dark green lustre put on and let to run as it will, then a design in raised paste covered with silver and fired in a kiln with an iron pot that is not well whitewashed produces the most beautiful effects I have ever seen in lustres. The light and dark greens and the ruby lights and the oxidized silver effect are truly beautiful. I have tried it again and again in a kiln with a clay muffle but with no beautiful results.

Most of the lustres are transparent. The opaque lustres are: steel, black, silver, platinum, copper, and gold used heavily.

Gold lustre alone is gaudy, fire first and then cover with covering for gold and the result is a rich ruby effect. It is also good combined with green or ruby used as a foundation coat, it saves gold.

Silver lustre over fired color has a pretty frosted effect. It is useful to cover up defective tinted borders. A silver lustre background with a design in raised paste covered with gold is beautiful. Enamels in combination with silver lustre are very attractive in conventional designs. Over silver, greens, ruby and violet it is very fine. Used on plain white china the effect is of old fashioned silver lustre.

Dark green lustre can be lightened before using by putting some yellow into it.

Opal lustre and *mother of pearl* are not very reliable and sometimes fire out entirely.

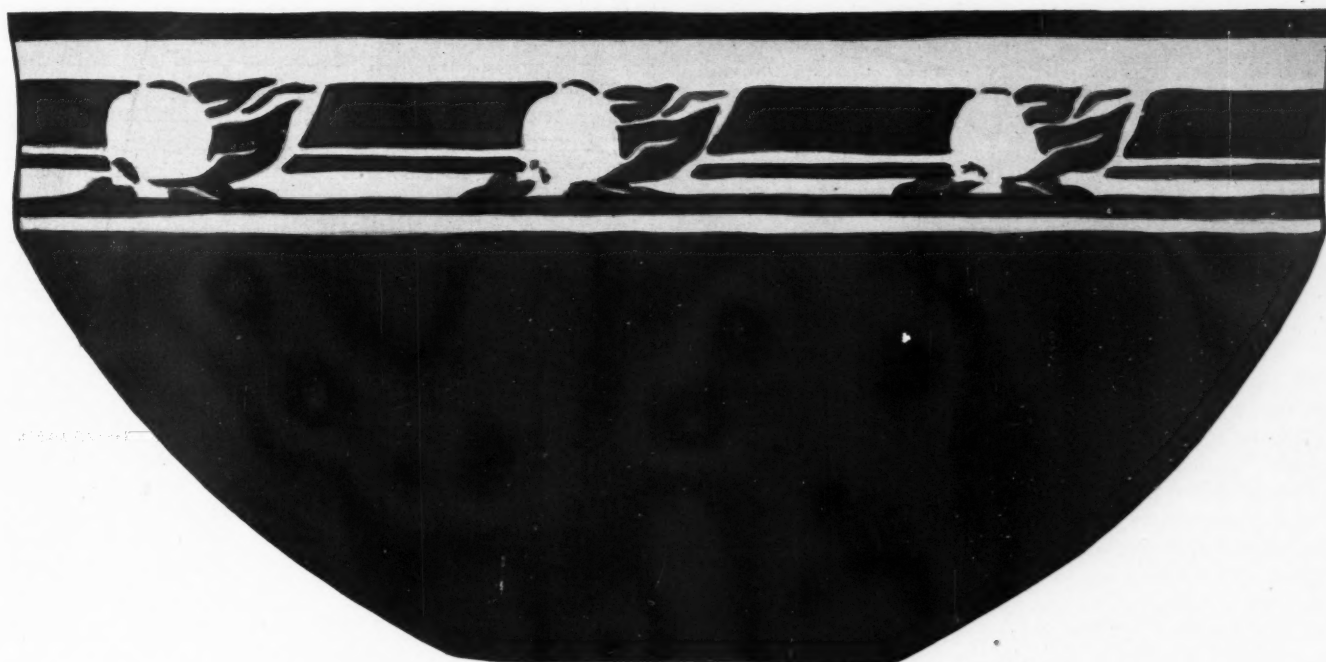
Rose, if put on and fired just right makes a good pink, but it is very apt to come out a pinkish lavender. Yellow or white lustre over rose keeps it from rubbing off and the results are lovely. Rose fired too hard turns purple.

Light green put on too thin or fired too hard is yellowish. Green gold, bronze or silver used on it gives it a pink flush. It is good under violet, ruby, rose, purple, silver, in fact almost any color. *Purple*, put on heavy has a gold lustre. It spots easily. Is very good under dark green. *Orange* is a hard color to manage, if too thick it crackles and rubs off, yellow over it will fix it. Over ruby orange makes a beautiful scarlet, over greens and blues, olive tones.

Brown is good in conventional work and for flesh tones. *Copper* is very expensive, best used under "covering for gold" and over gold lustre. *Ruby* will crackle and rub off if too thick, a light coat of yellow will fix it, put on very thin it makes the most reliable pink. A thin coat of gold padded over fired ruby is lovely. There is no turquoise blue lustre, the nearest is *Blue gray* which is good for decorative landscapes, figures, or flowers, fired too hard has a violet tone. *Steel Blue* painted on with a square shader and allowed to run thick and thin gives a most beautiful iridescent effect, peacock, blue green and ruby. Padded it is a grayish blue with pink lights, is very good for a back ground with light or dark green over it for second fire. An oxidized silver effect is obtained by using yellow over steel blue for second fire. *Yellow* when padded is a delicate tint, several coats will give a pearly effect. Over orange it prevents rubbing off, is pretty over ruby and purple. Blended into rose you will get a blue effect. *Iridescent Rose* padded is pink and blue, changeable, with several coats it is greenish blue with rose lights. It spots very easily. *Black lustre* is very useful, is best in several coats, has a golden brown sheen. These combinations are the ones that you will find given in most books on the subject of lustres, but then there are many and very beautiful combinations that one may make for oneself. There is always an element of chance in using lustres, you never know just what to expect and some of the results are very unexpected and charming. It is very interesting to experiment with the lustres and the golds and silvers with them. You rarely ever get any thing that is not lovely. Lustres are very effectively used on the unglazed ware.



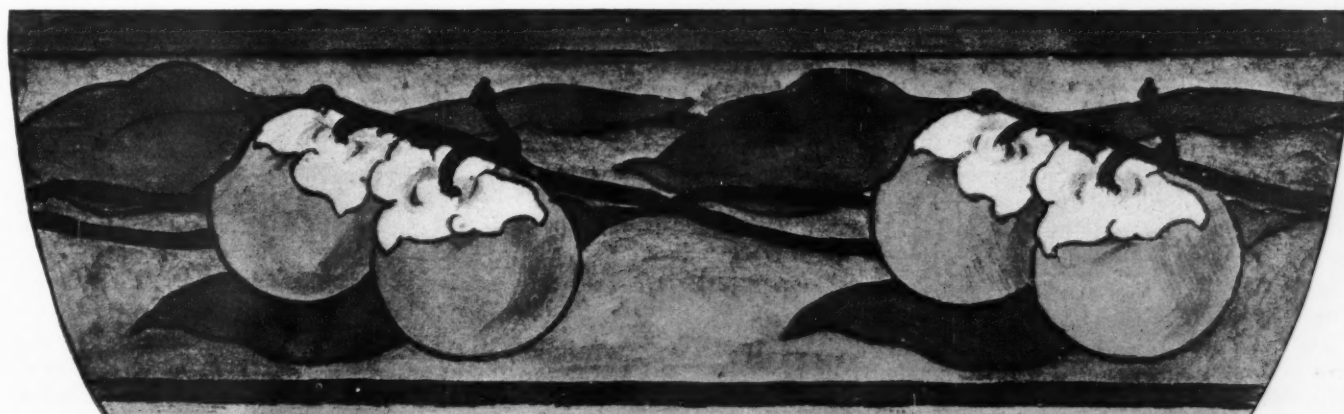
Keep yourself in the habit of drawing from memory. The value of memory-drawing lies in the fact that *so much is forgotten!* In time we must learn to leave out in our finished pictures these things which we now leave out through ignorance or forgetfulness. We must learn what to sacrifice.—*William Hunt.*



APPLE DESIGN FOR PUNCH BOWL—MENTION—SABELLA RANDOLPH



GRAPE DESIGN FOR PUNCH BOWL—MENTION—HANNAH OVERBECK

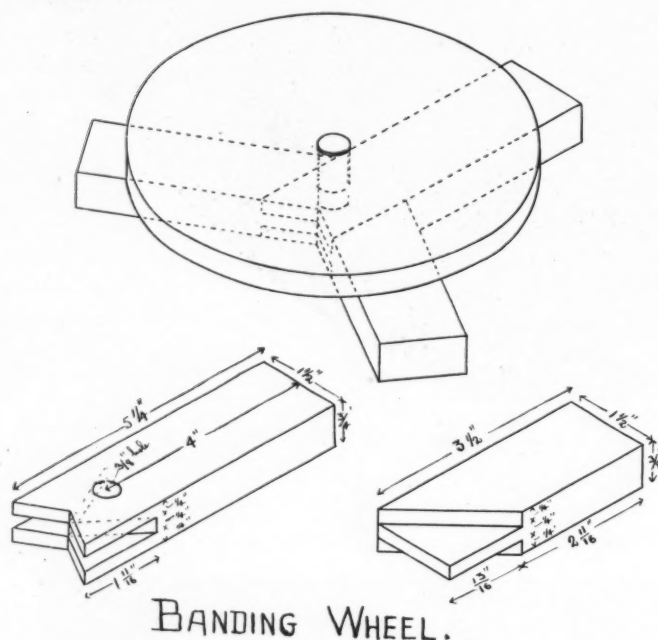


PERSIMMON DESIGN FOR PUNCH BOWL—MENTION—BEATRICE WITTE RAVENAL

AN EASILY CONSTRUCTED BANDING WHEEL

H. C. ter Meer.

The banding wheel is one of the greatest time and labor saving devices used by the china decorator. But on account of the relatively high cost, very few amateurs possess one. This article is intended to show how a good wheel can be constructed easily and at a very low cost. The cost of the materials should not in any case exceed seventy-five cents, in most cases it will probably be considerably less.



The following materials are required—about six pounds of lead; this quantity is sufficient for a disk 7 inches in diameter and $\frac{3}{8}$ " thick, (scrap lead from old lead pipe will do.) One strip of wood, preferably hard, $\frac{3}{4}$ " x $1\frac{1}{2}$ " x 18" long. One shallow tin cake or pie plate, having the same diameter as the desired disk. One 38 calibre short central fire cartridge shell with primer removed. Six inches of $\frac{3}{8}$ " doweling.

The disk is cast from lead in the following manner. Having obtained a tin plate about $\frac{3}{8}$ " deep and of the desired diameter (seven inches is convenient size) paint the inside with a thick coat of whiting mixed with water and allow it to dry thoroughly. The whiting prevents the lead from adhering to the dish. When thoroughly dry, place the plate on a short piece of flat board placed on a level surface. Be sure that the board on which the plate rests is level, as this will save time and labor later. Test with a level or another plate nearly full of water. If the board is not level, level it carefully by placing small wedges under it. Now proceed to melt the lead. This can be accomplished in a tin can without soldered joints or in any other suitable vessel. Skim the lead thoroughly and carefully pour it into the dry prepared plate. (If there is any water on the plate, when the lead is poured into it, an explosion will result, scattering the hot lead in all directions.) After the lead has solidified remove the disk from the plate, clean it thoroughly and also smooth the edges with fine sand paper. Now locate the center of the disk as exactly as possible and also select one surface for the top. Then drill a $\frac{3}{8}$ " hole through the center of the disk just formed. If a metal drill is not at hand, an ordinary carpenter's bit may be used without damage to it. The disk is now

ready to be balanced. For this purpose a short round rod, say a piece of a piece of $\frac{3}{8}$ inch doweling 3 inches long is thrust through the hole, so that an equal length of the rod projects on each side of the disk. The disk is now placed on parallel level edges about $1\frac{1}{2}$ inches apart (for instance two books of the same height stood up on their ends,) in such a manner that the rod through the disk rests on the level edges as shown in Fig. 3. The disk will probably roll a little and then come to rest. If it does not roll, turn the disk slightly and see if it will remain in any position in which it is placed. When this is the case the disk is balanced. If it does not remain in the position in which it is placed, mark the lowest point on the edge of the disk when it comes to rest. The disk is now scraped, filed or cut at this point on under surface. During this process the disk should be placed on the edges frequently, to test the balance. When the disk is balanced carefully force the cartridge shell into the hole in the disk from the top. This forms the bearing on which the wheel revolves.

The base may be a piece of flat board 8 inches square and $\frac{1}{2}$ inches thick, or if a more pretentious base is desired, it can be constructed as shown in the drawing. It can be improved by fastening three round rubber knobs under it to serve as feet. The wood can be painted or stained and varnished as fancy may dictate.

The disk revolves on a short piece doweling about $1\frac{1}{2}$ inches long glued in to the hole in the base. The projecting end is sand papered smooth until it fits the cartridge shell easily. The rod may be lubricated with oil or vaseline. An improved bearing is shown in Fig. 2.

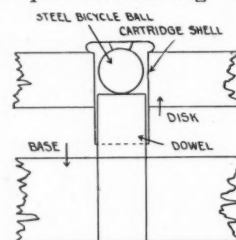


FIG 2

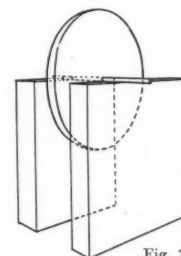


Fig. 3.

Finally a series of concentric circles may be painted on the disk as an aid in centering the china. When using the wheel care should be observed that it does not revolve too rapidly, or the china will be thrown off.

THISTLES

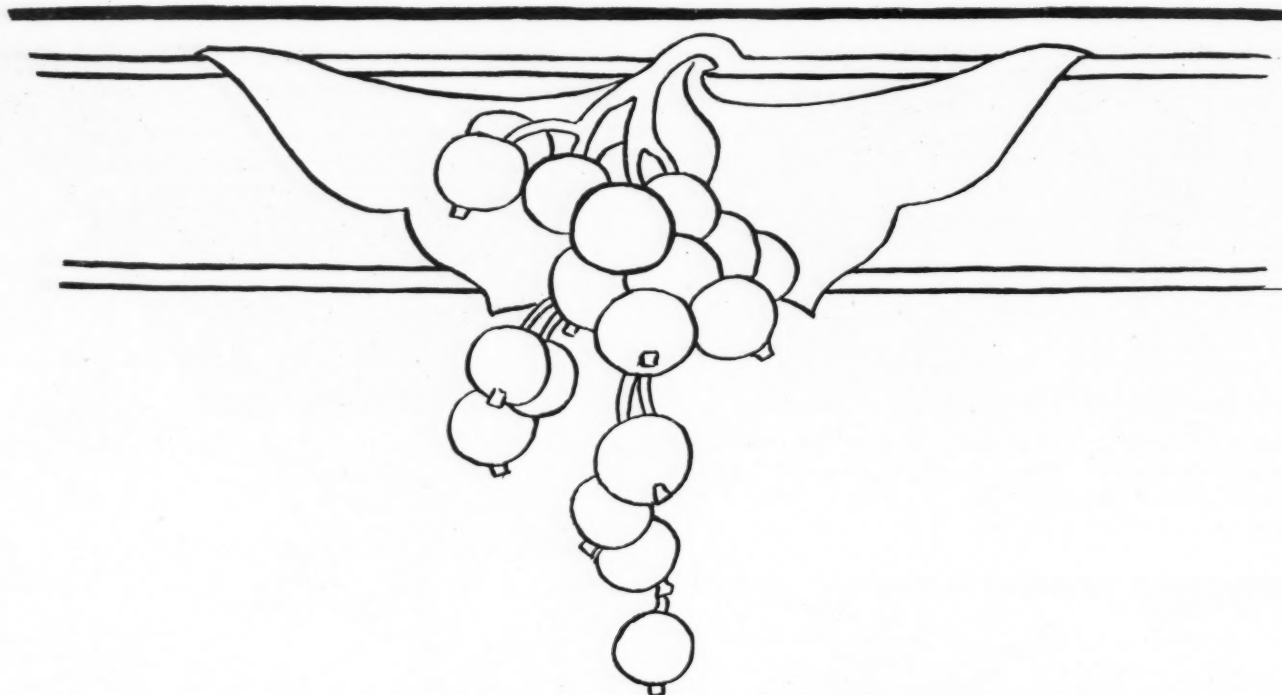
[REPRINTED FROM OCTOBER, 1899.]

Jeanne M. Stewart.

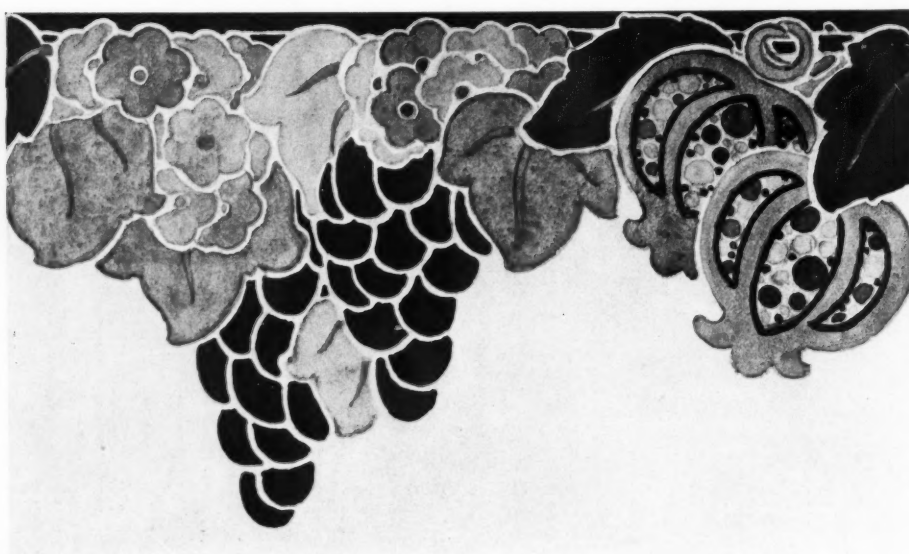
After sketching design, lay in the background, shading from Ivory Yellow to Blue Green and Shading Green. While the color is still open, wipe out design with clean brush, blending edges in shadow. Lights should be kept clear and white. Wash flowers in simply a mixture of Turquoise Green and light Violet of Gold; leaves of Yellow Green and Blue Green (light) with Olive, Shading and Brown Green in shadows, taking out high lights very sharp and clear; Seed pods in Lemon Yellow, Yellow Ochre and Chestnut Brown; shadow leaves in Grey for flower and Yellow Green. In second fire, work up design by accenting shadows with same colors as in first painting, adding detail. For third fire, deepen background with Shading Green or Black Green, bringing color well over edges of design in shadow, blending softly into light tones with silk pad. When color is almost dry and will not rub off, a light dusting of powder color, with pad of cotton, will give depth and glaze. A few finishing accents may be added to leaves and flowers.



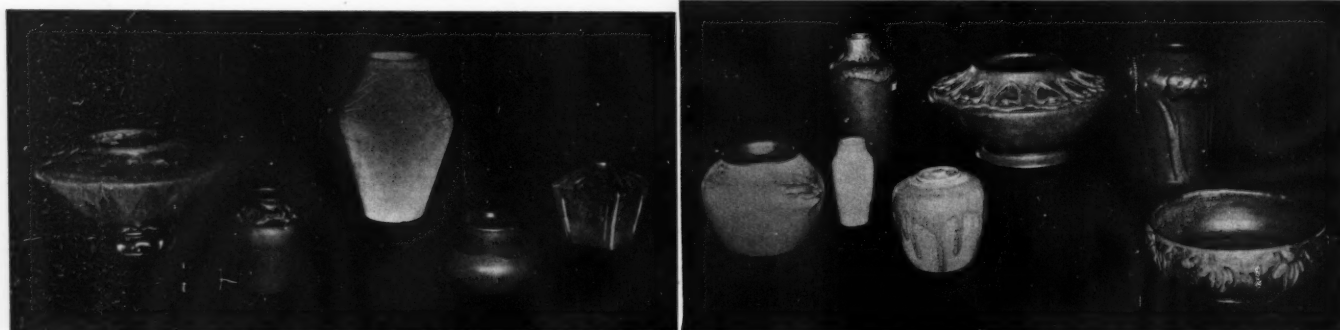
THISTLES—FREDERICK G. WILSON



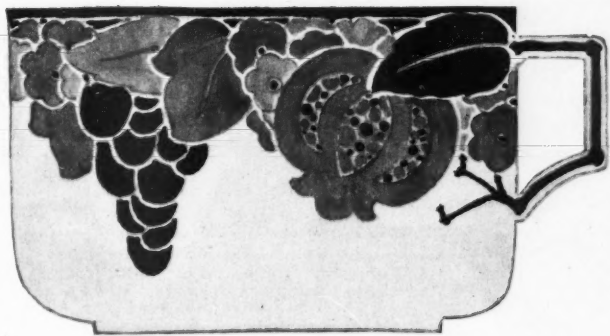
PUNCH BOWL DESIGN—MENTION—OPHELIA FOLEY



PUNCH BOWL DESIGN—MENTION—RUSSELL GOODWIN



POTTERY—MAT GLAZES—MRS. WORTH OSGOOD

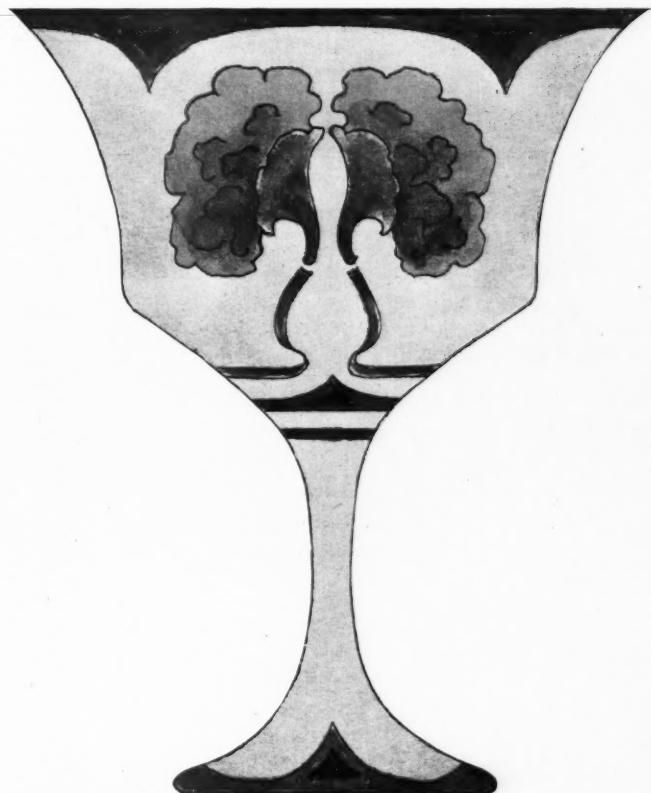


PUNCH CUP—FIRST PRIZE—RUSSELL GOODWIN

Ground, a deep café au lait. Grapes and other black parts a rich greenish blue. Pomegranate and leaves in shades of olive, also part of seeds. Flowers and seed of pomegranate in shades of pink. Outline black.

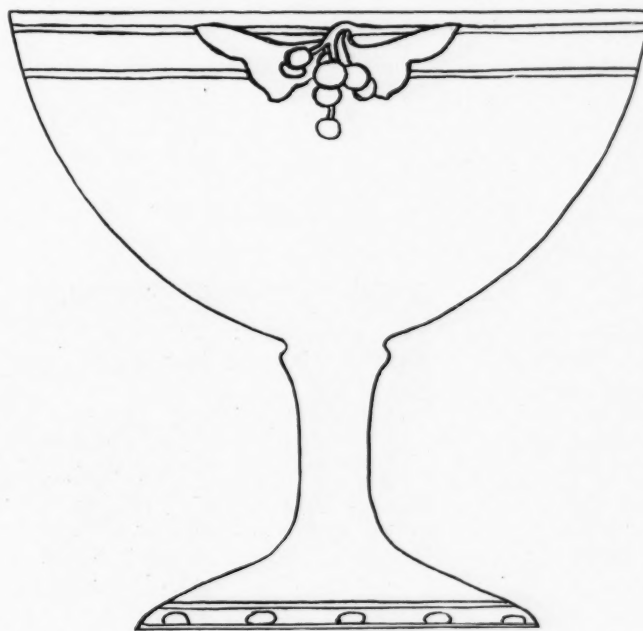


PUNCH CUP—SECOND PRIZE—SABELLA RANDOLPH



PUNCH CUP—THIRD PRIZE—ALICE WITTE SLOAN

Ground a deep Ivory, design in Olive Green outlined in Black with flowers and triangular spots in shades of Blue. Rim and line above stems in dull Red or Gold.



PUNCH CUP—MENTION—OPHELIA FOLEY



PUNCH CUP—MENTION—MARY OVERBECK



PUNCH CUP—MENTION—BEATRICE WITTE RAVENAL



FULL SIZE DETAIL FOR INSIDE OF PUNCH BOWL—MARIE CRILLEY WILSON. (See Supplement.)

POTTERY NOTES

THE United States Potters Association has made arrangements with the United States National Museum, Washington, D. C., for a permanent exhibit in the Ceramic Gallery, of representative wares from every pottery in the United States. From year to year the United States Potters Association will be allowed to deposit in this department samples of such wares as may be turned out by the American potters, in order to keep the exhibit up to date.

A temporary exhibit will be made in the Lecture Hall of the Museum until February 1st, 1906, and potters all over the country are invited to send representative examples of their products to Dr. Richard Rathbun, Assistant Secretary, United States National Museum, Washington, D. C., charges collect, not more than half a dozen pieces, unless they are very small specimens, and no very large pieces.

From this temporary exhibit specimens will be selected by competent judges and will form the nucleus of the permanent exhibition. All wares thus selected will become the property of the United States Government.

For further information apply to Frank R. Haynes, Chairman Art and Design Committee, 1108 Decatur Street, Baltimore, Md.

POINSETTIA

Mariam L. Candler.

THIS gorgeous red flower should be treated in a decorative manner.

First firing—Paint the whirl of red leaves with Blood Red, those in the foreground being a little lighter in color, for the little green cup shapes in the center use Apple Green, modeling with Moss Green. The stamens are Albert Yellow and Orange Red. For the leaves use Royal Green, Shading Green and touch of Black; shadow leaves Violet of Iron with a little Blue; for the stems use light wash of Moss Green, shade with Violet of Iron. Medium fire.

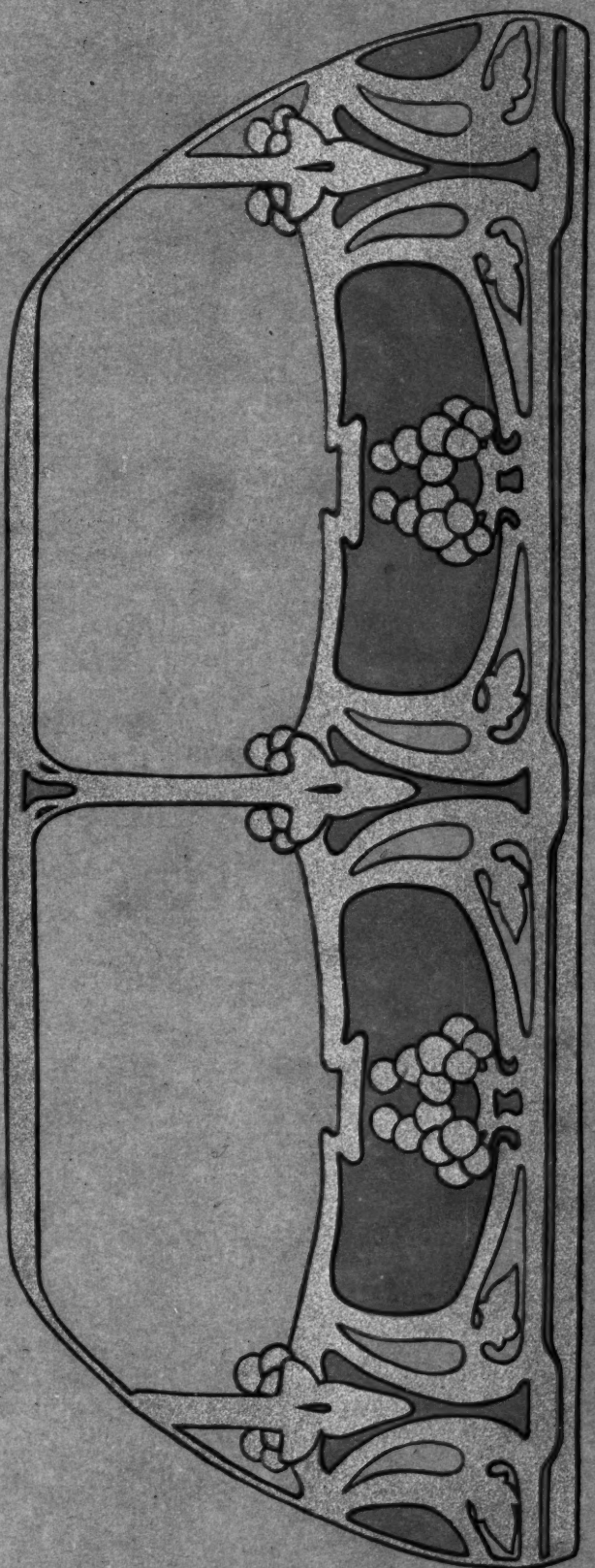
Second firing—Powder on the back ground, using Ivory Glaze on the upper part gradually growing darker toward the bottom, using Yellow Ochre, Royal Green, and Shading Green. Clean out the flower and prominent leaves.

Third firing—Retouch with same colors used in first firing, accenting when necessary.



JACK IN THE PULPIT BORDER—HENRIETTA BARCLAY PAIST

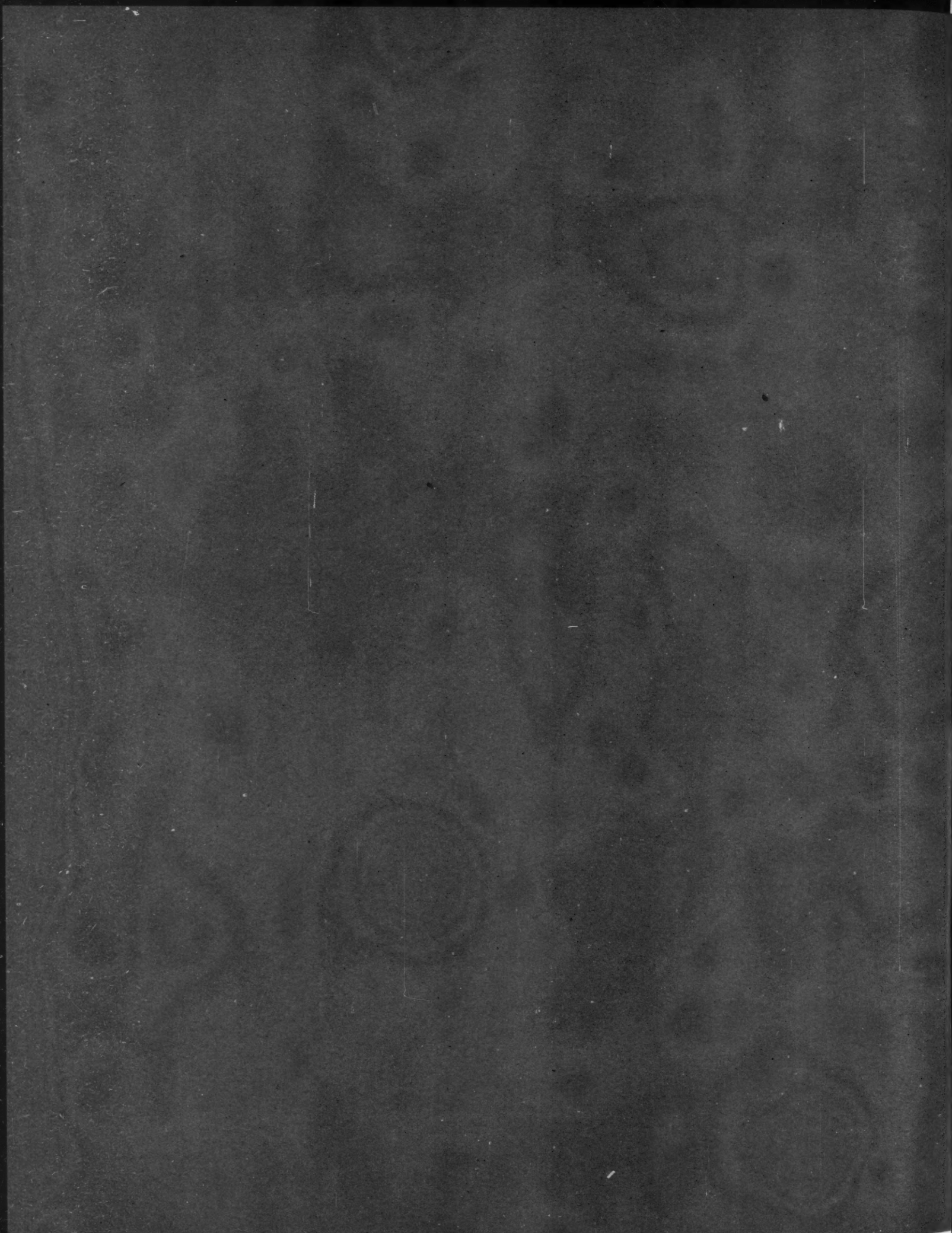
This border is pleasing in three tones of green. Paint the flower and pistil in apple or moss green. The leaves in olive green (or a mixture of moss green and brown green.) Use dark or shading green for the background. Outline carefully with outlining black.



PUNCH BOWL—Marie Chiley Wilson.

FEBRUARY 1906
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POINSETTIA—MARIAM L. CANDLER



CARNATIONS—F. ALFRED RHEAD

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

MODELED CARVING—FINISHING

Mrs. Olaf Saugstad.

EVEN a beginner without particular training, artistic or technical, may produce very pleasing and creditable work in flat carving if he will be content with broad and simple designs and treatment; but the moment the least modeling of the forms is attempted the problem is greatly complicated, and is quite another matter, requiring special training and genuine artistic feeling for the production of really good work.

I am constantly impressed in the study of old carvings how often the earlier, more primitive work is so right and satisfying, all the limitations helping to that simplicity and directness that are so essential to good carving; and how often they are not, as technical skill increased and the craftsman forced his material beyond its proper use in the delight of his prowess, with which his artistic development had not kept pace.

It has been my experience, almost without exception, that the modern, adult beginner, being more sophisticated than the primitive one, wants to start where the skilled technician left off, and his usual ambition is to make a literal representation of natural forms in the highest relief possible.

Now, though the Japanese, for instance, constantly use natural forms in carving they are never literal, and every bud and twig on the most simple and artless looking branch is there because it helps in spacing, balancing of masses, contrast of forms and harmony of lines. It is the subtlest and most difficult form of design, requiring consummate art and skill, though to the untrained eyes it has the appearance of such ease and freedom. Neither is the execution ever literal, but is impressionistic in the best sense. Nature is used for ornament—not for botanical or zoological details.

In modeled carving the eye should be able to seize at once the broad harmonies—the big plan of the design—and then should be held and charmed by the beauty of detail and appropriateness of finish; but detail must ever be secondary, and can in no wise compensate for lack of the first.

The design should have continuity, rhythm, one surface playing into another as the theme is carried in music, the play of light and shade on the varying planes giving accent and depth, and all should be considered and planned for from the beginning.

So, while it is not difficult—unfortunately—to make something showy and "effective," it can readily be seen that it takes adequate training and practice to design for and carve wood as it should be treated, and no sincere craftsman could be satisfied with less, once he realized the ideal.

People have a great love for carved wood and every piece, good, bad and indifferent, is cherished from generation to generation—a thought that might make the superficial hesitate and be a great incentive to the sincere worker.

As the steps towards modeled carving can not be taught by writing, I can only point the way and the qualifications that seem to me necessary for the production of work of real quality. A course in design in connection

with some simple clay modeling to give the realization of solid form that is so essential, with a natural love of wood and respect for its limitations; constant practice, and sharp, oh, very sharp tools! Simplicity, Directness, Restraint, are words that a carver might well cut deep in the face of his bench.

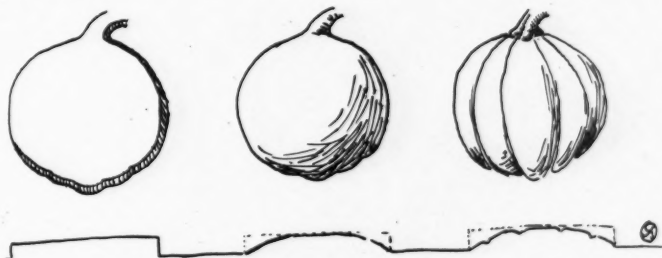


Illustration No. 1.

The carver should work with method. The tools in perfect condition, should be laid in front of him in regular order so that he can, without fumbling or distraction, pick-up mechanically the one he wants. The first steps are exactly as outlined in the chapter on flat carving—the design traced on and then outlined with the V tool and the background taken out to the desired depth. Then the forms are blocked out in a large way with no attempt whatever at detail until the effect of the masses is obtained. This can be done with the rather flat gauges (always using the largest tools possible). The concave side is used for convex forms and the convex for hollowing out. The work should be finished all over, step by step, to preserve the harmony of the whole, and it should be frequently examined from a little distance to get the effect of light and shade.

There should be a definite idea to work towards, else the result may be confused and over-worked, losing all crispness and freshness. Some teachers recommend the use of a carefully finished clay model, and others object to

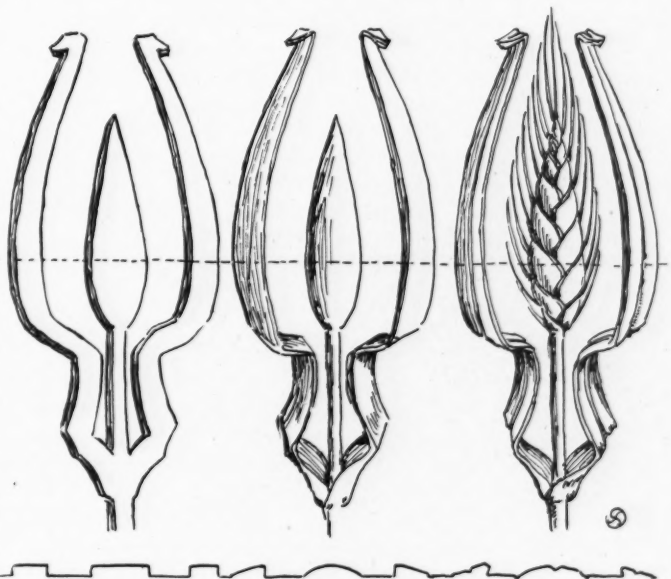


Illustration No. 2.

it on the ground that the processes and materials are so different—one plastic, flexible, the other solid and tough; one being built up, the other cut down. I think perhaps a happy medium is a "sketch" in the clay, giving the relation of surfaces and general effect. Used in this way there is no danger of elaborating the model in the facile clay beyond the point it should go in the wood; and it will be of great help to those who have not sufficient experience to enable them to know what the effect will be of a finished piece.

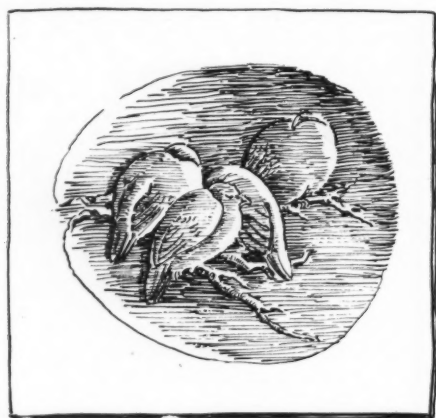


Illustration No. 3.

It is helpful, and usually a saving of time in the end, to try a portion of the design on a piece of pine or waste wood till the exact treatment desired is obtained.

Tool marks should help explain the form by their character and direction, just as the strokes of a brush do in painting; they then have beauty and significance. The degree of finish with the tools is of course dependent on the size of the piece, the texture of the wood, the position it is to occupy and the delicacy of the detail. I hardly need say that the use of sandpaper on carving is counted by good craftsmen as little less than a crime.

I would like to again refer the student to the list of helpful books which was published in the May number, all of which contain suggestions of real value. Illus. 1 and 2 show the steps in modeling. Illus. 3 is from the course in wood carving of the Tokio University, as published by Chas. Hohne. The careful grouping, the simplification of the forms, and the concave background giving greatest relief where most needed, are all suggestive. Illus. 4 is from an old English Gothic carving and shows well how

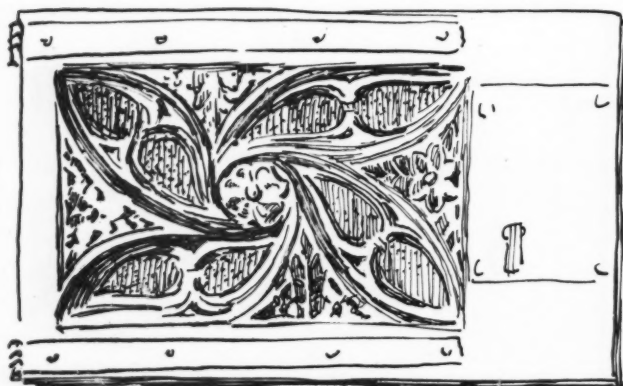


Illustration No. 4.

the main lines should dominate, and the structural unity, yet it is very simple both in design and execution.

FINISHING.

Some extremists do not believe in putting any sort of finish on carved wood, save the polish left by the clean cut of the tools, and well sharpened tools do leave a beautiful satiny gloss. But this is not practicable in our climate, and our generally overheated houses. Wood is a porous material, peculiarly susceptible to changes in the atmosphere, and it will shrink in dry weather and expand in moist, and unless the shrinkage and expansion are very slow and even there is danger of splitting, cracking and warping no matter how well seasoned it was to begin with. Consequently, the problem is to find such a finish as will close the pores to these outside influences, enrich the color and still preserve the beauty of fine tool work.

To begin with color, there are very few woods that are not greatly improved by a deepening and enriching of the natural tone. Even holly and white mahogany are, I think, improved by a mellower tint.

Water stains are, of course, out of the question, as they raise the grain and roughen the surface. Oil stains are not very satisfactory because the color is more freely absorbed in the end grain, which gives a patchy effect, unless the whole is made very dark.

Oak may best be darkened by fuming and oiling. The finished piece is shut in an air tight box or closet—strips of paper may be pasted over cracks—with two or three shallow dishes of concentrated ammonia, as strong as can be gotten. It can be left one, two, or three days according to the depth desired. It will not appear much darkened until it is oiled. The oil—three parts boiled linseed and one of turpentine—should be well rubbed in and carefully wiped off, so that it will not settle on the surface. When perfectly dry, it can be waxed with thin wax, also well rubbed in and gently polished, when dry, with a fine brush.

The wax is made by melting beeswax in an earthenware vessel on the back of the stove. When liquid it should be taken away from the fire, and an equal quantity, or a little more of turpentine stirred in. When cold it should be of the consistency of soft butter. It is applied to the carving, which should be the temperature of a warm room, with a short fine brush, a little bit at a time, and well rubbed in.

Mahogany, unless very light to begin with, grows gradually darker and darker with just the oil and wax finish. Walnut is best finished with oil and wax and so is cherry. With this finish they all grow darker and mellower. The natural color can be retained by using a thin coat of white shellac rubbed down very carefully with a fine short brush dipped in oil and very fine powdered pumice. A coat of wax can then be applied and polished.

Pine takes oil stains pretty well. Burnt Umber, ground in oil, and mixed in the oil and turpentine will make a good brown of any degree. It can be made more reddish by adding burnt sienna.

A mixture of burnt umber and medium chrome green makes a good bronze tone, and the green merely modified with the brown is very agreeable on some pieces.

The Japanese frankly paint much of their carving in many colors, a practice I would not like to recommend to any but an artist of infallible taste.

UNIQUE CRAFTWORK.

Once a year there is a pilgrimage of lovers of beautiful handiwork to Deerfield, Mass., to worship at the shrine of the Deerfield Arts and Crafts Society. Every Summer the busy workers of the town put their handicraft on view, and then stand back out of sight while visitors admire and praise. The remarkable feature of the Deerfield industries is that the handiwork is taken up in leisure moments, and is not the principal business of the workers. Everybody in the village, from the farmer's wife to the village physician, has a hand in it, but no one "makes a business" of this handiwork. Each does what he or she can do best or most conveniently, gathering together occasionally for a discussion of the best methods or to work more sociably. Membership in the society merely pledges one to put forth the best work of which she or he is capable, and the results have been so praiseworthy that Deerfield has now become famous for its industries and its work has gone all over the country.

It is a sleepy little town, with handsome old elms and a tragic history of Indian massacres which give the name of Bloody Brook to the stream which runs through it. Its life is simple, and because of this it has been very easy to guide its people back to the handiwork of their forbears. The good wives took quickly to reproducing the old blue and white embroideries of the Colonial days and the men were easily inspired to copy the old-fashioned carved bride chests.

There is some sort of industry for every one. The elderly women engage in rag carpet making, and it is mainly through their efforts that the rag rugs have been held in such high esteem once more. They show a great deal of skill in arranging the colors and the utmost nicety in the weaving. There are about a dozen women engaged in this, and they dye the rags themselves and weave with a hand loom.



DETAILS OF THISTLE—FRED K. WILSON

The village blacksmith plays his part, for he has been inspired to do some superior forge work, and now turns out most artistic andirons. One woman has made tufted bedspreads which are so dainty and substantial as to be much in demand. The village physician proudly exhibits a cherry high-boy, handsomely carved, which has been the work of his off moments during the Winter. Another set of workers is busy on palm leaf baskets. The women who are making these baskets are the young women who braided hats before the civil war. There are others who find work in raffia and grasses more to their liking, mostly young women, the

daughters of the farmers. Netting for coverlids is the specialty of a very few, and some engage in making bayberry dips.

Every one does what he or she likes best and at a time that suits best. The workers are not employed by a company, and, while their work is generally sold eventually, no big effort is made to dispose of it, and the profit of the sale comes directly to the worker.

Mrs. M. Y. Wynne of Chicago, who lives in Deerfield in



DETAILS OF THISTLE—FRED K. WILSON

the Summer, claims membership in the Deerfield society, and makes and exhibits there, curious and beautiful metal work. There are settings of precious stones, pebbles, and shells in metals of curious and individual design, beaten or fused or minutely wrought, with copper, silver, and gold chains for necklaces and pendants; rings, brooches, and charms. Original and artistic book bindings are exhibited by a Deerfield daughter.

The Deerfield industries all had their origin in the Blue and White Society, which was started eight years ago by Miss Margaret Whiting and Miss Ellen Miller. They became interested in the many Colonial embroideries to be found in the town, and began to copy them for their own pleasure. In a short time they interested other women of the village and outlying farms in the work, and the society was founded. The old embroideries were found mostly in the shape of bed curtains, bedspreads, and window curtains, but the society added table squares and doilies. This Blue and White Society uses imported white linen thread, which is dyed, skein by skein, in the old-fashioned way, by an old woman who has learned the recipe of the old-time dyeing. Any extra time she employs in the old-fashioned netting. The designs for this blue and white work are drawn by Miss Miller and Miss Whiting, and then handed over to the members of the society to embroider.

Soon it was decided that there was other Colonial handicraft which could be copied, until, little by little, the Deerfield Arts and Crafts Society grew up, with all its industries. There is an unwritten law that these crafts shall be only fire-side industries, and the aesthetic benefit which comes to the workers is said to be quite as valuable as the commercial benefits.—*New York Times*.



Illustration No. 1.

A WOVEN RAFFIA BASKET

Madge E. Weinland.

THE accompanying illustrations No. 1 and 2 show the top view and side view of a fine-roll basket woven in the brown and natural raffia. The stitch is the same as was explained in the *KERAMIC STUDIO*, September, 1904, but the roll is very much finer, or in other words, smaller. To make the design, carefully study the following brief instructions, referring to the photographs as necessary.

After the bottom is woven in brown, and of the desired size, weave the lower half of the side (eleven rolls) of brown and at the twelfth roll start the Grecian border (see photograph). The size of the border will depend on the circumference of the basket, at this point, but whatever the size of the basket, it must be so divided that the designs and spaces between are equal. In Illus. No. 1. the design is clearly shown and by careful study, and having read the above mentioned number of the *Keramic Studio*, the work may be accomplished with ease. There should be twenty-one rolls of brown raffia before weaving the upper half of white with brown design, the twenty-first roll being brown all the way around.

The work should again be so divided as to weave in three designs, as shown in the illustrations. The three vertical lines are in the center of each design. The first roll of natural raffia is broken only at the three vertical lines in the design. Continuing, the order and number of the rolls in the white or upper half will be as follows:

Roll two—Brown and white.

Rolls three and four—White except where crossed by brown lines as shown.

Roll five—White with short brown lines.

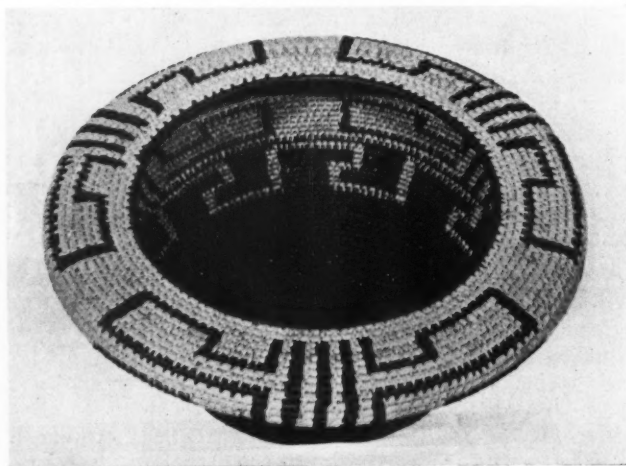


Illustration No. 2.

Rolls six and seven—Similar to three and four.

Roll eight—Similar to five.

Rolls nine and ten—Nearly full white.

Roll eleven—Brown with some white, similar to two.

Rolls eleven to seventeen inclusive—Similar to rolls two to eight.

Rolls eighteen and nineteen—Full white, crossed by vertical brown lines.

(At this point the rolls have been turned toward the center.)

Rolls twenty to twenty-five inclusive—Similar to two to eight.

Roll twenty-six—White crossed by five vertical brown lines at three points.

Rolls twenty-seven and twenty-eight—Full rolls of white.

Roll twenty-nine—Marginal roll, full brown.

As the size of the basket has not been fixed, the dimensions of the design can not be given. The size of the basket illustrated, however, is six and one-fourth inches in diameter at the bottom, eight and one-fourth inches in diameter at the starting point of the border. The extreme outside diameter is eleven inches, being at a point three and three-fourths inches above the bottom. The diameter of the opening in the top is seven inches, and the total height is four and one-half inches.

ANSWERS TO INQUIRIES

C. W. P.—You do not say what kind of glazes you wish to use, bright or mat. If you wish ordinary bright glaze for your pottery you might try the lead glazes, ready prepared, sold by P. F. Drakenfeld & Co., Park Place, New York, and if they suit you, you can mix a lead glaze yourself according to formulas given in any book on pottery, modifying these to fit your body. If you want mat glazes, try some of the mat glazes for low temperature given by Prof. Binns, in the article we have published in *KERAMIC STUDIO*, November 1904. Impossible to give you a formula for glaze, not knowing what your body is, you must do some experimenting yourself.

ANSWERS TO CORRESPONDENTS.

J. M.—We have heard that gas kilns have been run satisfactorily with a gasoline attachment but do not know of any kiln built for gasoline, write to the manufacturers of gas kilns, both Fitch and Wilkie, they will probably be able to give the desired information.

G. M. A.—There are a number of good books on design, we would recommend "Composition" by Arthur Dow. Another good book is Batchelder's *Principles of Design* which we can order for you if you wish.

Mrs. E. S.—Pompadour and all the iron reds are very liable to rub off if underfired. If other things painted with the same colors in the same kiln came out glazed we would be inclined to think that the unsatisfactory pieces were in the coolest part of the kiln and were not sufficiently fired. Moisture in the kiln might have the same effect of leaving colors with a dull unglazed appearance but the top pieces would show the effect most.

G. R.—If you have La Croix colors you certainly should use them and replace the colors with corresponding powder colors only as the tubes become exhausted, if the colors are hard they may be rubbed down on a ground glass palette by adding first a little spirits of turpentine to dissolve them, then add a little medium (six drops oil of copaiba to one of oil of cloves) or if you wish to tint, add fat oil of turpentine till the color is of the original consistency of tube colors, then thin with oil of lavender. Back numbers of *KERAMIC STUDIO* can be obtained with the exception of about a dozen of the earlier numbers which are out of print. The numbers containing the Class Room instructions would be very valuable to a beginner. This department opened in the October number and will continue until every line of overglaze decoration has been touched upon. The powder colors may be mixed and used with tube colors; any colors which may be called for in a design you may wish to duplicate can be purchased from time to time and added to your palette. You will find all necessary instructions in regard to colors in the October Class Room, "A Color palette and its use." "Dusting" means brushing powder colors over half dry painted color to give depth and brilliancy. For strawberries in La Croix colors, use Pompadour (not Rose P.) or if you haven't it use Carnation I, Warm Grey (for shadow berries,) Mixing Yellow, Apple Green, Grass Green, Brown Green, Deep Blue Green, (for high lights); for stronger touches, if necessary, add Ruby Purple.

TREATMENT FOR TIGER LILIES

Sarah Reid McLaughlin.

CHINA. Paint lilies in Grey for White Roses. Use Rosa for red spots strengthened in second firing with American Beauty. Leaves in usual greens with some Yellow Brown washes strengthened with Sepia on tips of some leaves.

Paint in background leaves while ground is wet, keeping them in soft tones. Paint the background in soft grey greens running into grey blue. Anthers Yellow Brown strengthened with Auburn Brown. In second firing strengthen color, adding details.

WATER COLOR. Shade the lilies with a delicate grey made of Rose Madder and Emerald Green, leaving paper for high lights.

As the lilies deepen in color towards the centre use Rose Madder, for shadow color use Rose Madder and Cobalt. In centre of each petal will be found a pale yellow green vein or dividing line.

For spots use dashes of Rose Madder and Burnt Carmine. Background a soft green running into a delicate grey blue.

Greens, use Lemon Yellow, Emerald Green, Hooker's Greens, Prussian Blue, Payne's Grey.

Paint background leaves with colors used in background strengthened with additional greens. Make washes of Indian Yellow and Sepia on tips of some leaves. Paint anthers in Indian Yellow, Sepia and Van Dyke Brown. Let stems fade into background color.

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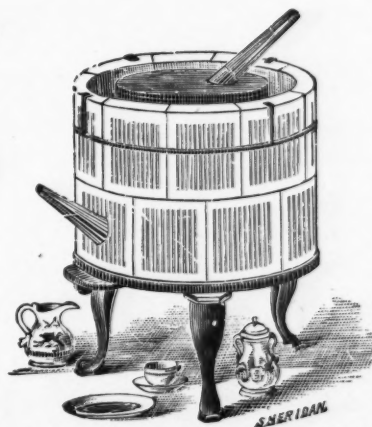
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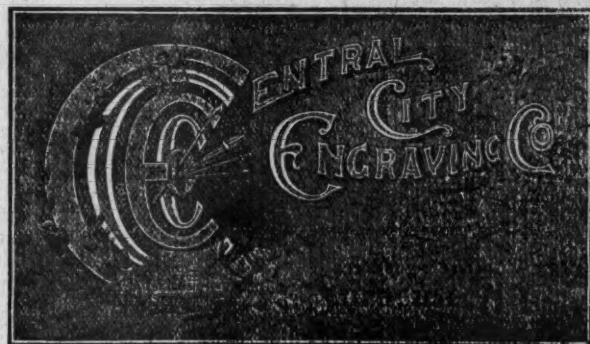
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